



*Creating  
a Charming  
Home*

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# Creating a Charming Home

By

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TO those of us who are about to decorate or to replace worn articles of furniture with new, is left the decision as to what type, quality, color and design they shall be. How, if we have not some knowledge of the principles that govern successful house decoration, can we create rooms of beauty and cosy comfort?

As you will find, this little booklet does not aim to teach house decoration, but it does offer the simplest principles of the art so that the novice or amateur may use it as a guide in furnishing and beautifying the home.

To plan the decorations and furnishings of a house successfully, one should go about it systematically, just as a professional decorator does, by first analyzing the room or rooms to be done.

The first question to ask one's self is, "What exposure has the room?" Most of us are familiar with those famous fundamental rules that govern color, namely—apply the warm tones to rooms having a northern or eastern exposure and the cooler tones to the rooms having southern and western exposure. Warm colors range through

the scale of yellows and reds, and the cool colors are any of the blues, greens or grays.

The next question in the process of analysis is, "Which of the colors suitable to my room shall I use for the floor, and through what medium shall I apply it?" In calculating for decorations or furnishings, the floor should be given first consideration. From it one should build the entire color scheme of a room, and since the floor is primarily meant to be walked on, nothing delicate in color or texture is considered serviceable or good for either its decoration or covering.

The floor, whether of wood, linoleum or carpet covered, should be at least three shades darker than the walls of a room. Through the floor-covering one should on entering a room encounter a feeling of stability, and a sense of foundation.

Too, concerning the selection of floor-covering, one should be cautious about pattern. Figured rugs or linoleum are ideal where plain or an indefinite all over pattern exists on walls, but it is best not to have a figured floor where walls and upholstery are also figured. Large surfaces of con-



trast gain restfulness, and give the existing design a chance to be appreciated.

The importance of first deciding on the floor-covering, its pattern and color, is thus illustrated, and as there exists such an enormous assortment of delightful patterns and color combinations in linoleum, not to consider this practical color-material as the foundation would be to lose the opportunity of creating individuality and charm.

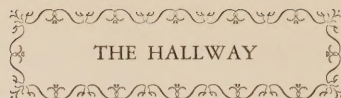
After one's decision has been reached concerning the floor, come the walls. Their problem may be solved by leaving them in either rough gray plaster, or papering, painting or tinting them in tones lighter than the predominating color note found in the floor pattern.

Woodwork in small rooms if painted like the walls will help to create the idea of space; and in large rooms if stained like the darkest tones in the floors, will help to make large rooms appear smaller and homey.

Ceilings should never be done in a glaring white, but tinted or painted a tone or two lighter than the walls, which helps them to become part of the room.

After all these structural features have been cared for and the furniture has been placed, comes the joy of selecting curtain materials.

The selection of color and design is influenced by the color and design found in floors and walls. With plain soft colored walls, and colorful linoleum floors the amateur has but to reflect in either plain or figured materials the color or combination of colors found in the floor pattern.



THE hall is the introduction to the home. Nowhere in the entire house is it more important to strike the right keynote in furnishing. A dull, badly furnished hall has the same effect as a chilly reception, while one colorfully furnished gives a feeling of cordiality.

The smaller the hall the greater necessity for treating it as part of the adjoining rooms, especially where wide doors connect living room, dining room and hall. The floor then in both pattern and color should be the same as in the adjoining rooms. If a hall is large or nearly square, its decorative treatment may be identical with or neutral enough to serve as a connecting link between rooms seen from the hall.

A neutral toned GOLD SEAL INLAID in a *Belflor* tiled pattern—for example 7151-4 shown in the illustration on the cover of this booklet—would extend a warm greeting and meet the problem of blending color tones of connecting rooms.

In long narrow gloomy halls where small doors disconnect the hall from the other rooms, a more definite decorative scheme may be indulged in. For example: a *Belflor* pattern in a bold black and softly mottled gray complemented by walls in soft Spanish pink or sun yellow. The furniture if any, might be of wrought iron.

Rugs and strips of carpet are correct over a background of linoleum if placed parallel with the baseboard and if their design does not seriously conflict with the tiles of the pattern.

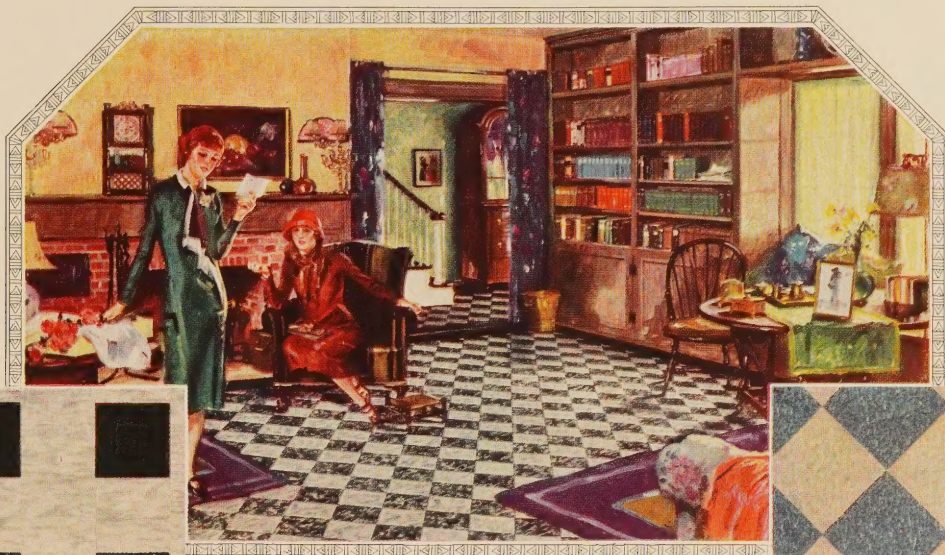
## THE LIVING ROOM

WHEN the present generation turned its back on the "too-good-to-be-true" parlor and contributed the living room, it certainly created a style for the betterment of living.

Unfortunately however, we often find ourselves content with a living room that is patchy and

incomplete and nowise appropriately furnished. A thoughtfully planned living room should not be dainty—but substantial and comfortable from the floor-covering to the smallest detail. Again we must have the large masses of color near the floor to gain that solid inviting air.

Where the expanse of floor, or architecture of the house warrants a large tiled pattern floor-covering, it is easier to decide on a pattern and dominating color note, and to carry it out in



*This rich and distinctive, yet simple, effect is secured by using a patterned floor which brings into harmony the many colorful elements. The black linoleum border is very smart. This design is GOLD SEAL INLAID, Belflor Pattern No. 2047-5.*

GOLD SEAL INLAID  
Belflor 6" Inset Tile  
Pattern No. 2155-4



GOLD SEAL INLAID  
Belflor Pattern  
No. 2047-1



rugs, furniture coverings and draperies. One of the host of *Belflor* patterns of GOLD SEAL INLAIDS will solve the color problem and give lasting beauty and durability. Grays and blues, light and dark grays, buffs and browns are excellent combinations in tile patterns and very appropriate for living room use. The baseboard and other trim may then be painted to repeat these colors.

From a blue and gray tiled pattern floor, it would be easy to carry out a color scheme for draperies in any of the English linens, striped sunfast repps, in gold, black and blue, or with plain damasks or velours in blue or taupe.

When choosing living room furniture make certain not to have it appear too "leggy"—a sofa, two or three comfortable chairs, a table and a desk should be first considerations. These are sometimes called foundation pieces.

They should be arranged so that two chairs, a table and a lamp will be in one group—the desk, chair and a lamp in another. If there is a fireplace, place the sofa either parallel or at right angles with it. A lamp at each end, or on a table at the back, will make for comfortable reading. If there is no fireplace the longest wall space usually accommodates the sofa.

Rugs or strips of carpets to gain restfulness must not be thrown helter skelter, but parallel with the baseboard or largest piece of furniture.

#### ADDITIONAL COLOR SCHEMES

LIVING ROOM: *Floor*—Gray Jaspé or plain linoleum. *Walls*—All-over floral design wall-paper. *Curtains*—Mulberry velour or damask edged with turquoise blue cord or silk. *Furniture*—Queen Ann in walnut.

LIVING ROOM: *Floor*—Terra cotta large tiled linoleum—*Belflor Pattern* No. 7105-8. *Walls*—Warm gray paint. *Curtains*—Sage green velour or repp lined with henna silk and tied back with henna colored silk cords. *Furniture*—English oak.



AS the dining room is the place in which we start our daily business of life, its first requisite is to be cheerful and bright. The second—that it be restful and comfortably furnished. Some houses are planned so as to include besides a dining room, a breakfast room or enclosed porch which may be used also for the summer evening meal. French doors, which give more light than wooden ones, should connect the two, and if the architecture permits, plan freely for casement windows.

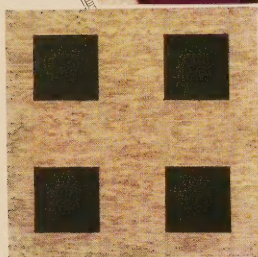
Many of us feel that because blue sets off silver and glassware to advantage that the walls, floors and even curtains in a dining room should be in some shade of blue. This is a mistake however, as blue absorbs light and on dull days makes a room very gloomy. Blue draperies and some bits of blue china against pumpkin colored walls and floor of brown tile linoleum evolve a happy combination, and provide just enough blue to set off silver and glass.

The plate rail, which in years past was placed in dining rooms regardless of the type of architecture, should be discarded or confined to rooms of Dutch or English Cottage influence. When it is used, only a few interesting and decorative articles of good line and quality such as pewter, brass or old glass should adorn it.

When selecting a dining room floor-covering, the design is of great importance. A cloudy design or marbled tiled pattern linoleum would be far more serviceable than a plain colored carpet or rug. Plain colors become too easily

*Below*  
**GOLD SEAL INLAID**  
*Belflor 4 1/2" Inset Tile*  
 Pattern No. 2152-4

*Below*  
**GOLD SEAL INLAID**  
*Belflor Pattern*  
 No. 2154-3



*A distinctive floor in one of the newest GOLD SEAL INLAIDS, Belflor Pattern No. 2105-1. The grays of the mottled tiles are taken up by the wall tints, while the blue tiles harmonize with the upholstery.*

spotted by crumbs from the table, and a thick pile carpet is too difficult to care for.

Too, linoleum with its richness and variety of colors is unequalled as a background for oak or mahogany dining room furniture. The *Belflor* patterns of GOLD SEAL INLAIDS are perfect in size and color for Adam, Sheraton or Heppelwhite furniture, while the *Universal* patterns offer a variety of backgrounds for painted breakfast sets, oak and walnut suites.

The soft colors in linoleum are easily matched in table runners, doilies, window curtains and painted furniture. Heavy linens, repps, damasks

and muslins may contrast with or match the colored squares of the tiled pattern, and if bound in a contrasting color, will give a flair to the furnishings and a dash of individuality to the room.

#### ADDITIONAL COLOR SCHEMES

**DINING ROOM:** *Floor*—Gray large tile pattern—*Belflor* Pattern No. 2047-5 or *Belflor Inset Tile* No. 2155-2. *Walls*—Plain light gray plaster or paint. *Curtains*—Blue chintz bound with ruffles or band of narrow ribbon. *Furniture*—Sheraton—mahogany.

**BREAKFAST ROOM:** *Floor*—Blue and buff linoleum—*Belflor* Pattern No. 7104-8. *Walls and Woodwork*—Buff paper or paint. *Curtains*—Blue figured calico bound in buff. *Furniture*—Painted blue breakfast set.

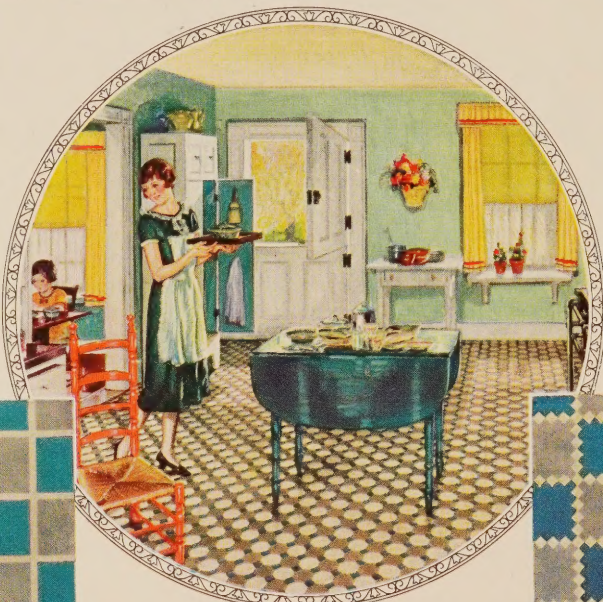
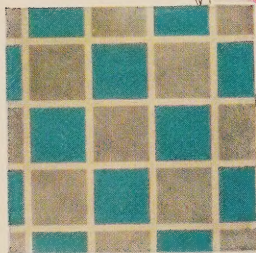


## THE KITCHEN

WOULDN'T baking be a joy in a kitchen like this? It can be yours simply for the choosing and blending of colors. And after all, why not? It is not necessary that our kitchens look like hospital laboratories to be well arranged and clean.

Convenience and sanitation to be sure are the fundamental requisites, but considering that women spend many hours a day between the stove and sink, and that the preparing of food takes the lion's share of her working hours, there is no good reason why her work-shop should not be as attractive as her living room.

GOLD SEAL INLAID  
Universal Pattern  
No. 51-150



*In this colorful kitchen the blue accents of the floor are emphasized in the table and inside of cabinet.*  
GOLD SEAL INLAID, Universal Pattern No. 51-33.

When we stop to reflect on the delightful kitchens of our forefathers—with their beamed ceilings, broad hearths of colorful red and blue, green-tiled floors, shining copper pots and spotless homespun curtains—we gain a wealth of ideas and courage to make our modern kitchens more attractive. But before discussing the decorative possibilities, let us make sure that the kitchen equipment and especially the flooring are so chosen as to save steps and labor.

A resilient comfortable floor, easy to care for, must be the first consideration. The use of linoleum in kitchens—where constant traffic and the most severe tests of washing have proved conclusively its indisputable value—has become a necessity in guarding the happiness of the homemaker. Inlaid linoleum gives that

GOLD SEAL INLAID  
Universal Pattern  
No. 55-104





lasting satisfaction that can come only through the choice of quality, a good pattern and pleasing colors. Solid color, clean-cut tile patterns are always appropriate.

Kitchen walls done in soft-colored waterproof paints will carry out a host of individual schemes, and may be sponged often without showing ill effects. Kitchen stools, tables, chairs and cupboards painted a combination of the colors found in the floor pattern, or contrasting colors, will complete the furnishings.

Plenty of cupboards is the next demand. Kitchen cabinets, or built-in cupboards low enough to represent a Welsh dresser, or corner cupboards are always convenient and may be decorated with paint and stencils and ruffles of bright calico. Rows of plain pine shelves in the same colors as the furniture can be made interesting with an arrangement of china and glass.

When planning for cupboards and shelf space see to it that the main dish closet is at the left of the drain board and that there are double drain boards with sink between, as one naturally works from the right to the left, in the washing, drying and putting away of dishes.

As a variation of the window treatment shown opposite, horizontally divided window curtains of natural or dyed unbleached muslin may be used to carry out any color scheme, and will permit light from the upper or lower portion of the window as desired. This type curtain will ensure privacy and eliminate a window shade, which cannot be as frequently tubbed as muslin curtains.

One more word to the wise home decorator—when planning your colorful kitchen, paint the baseboard and all woodwork that touches the

floor in the darkest color found in your linoleum pattern. Then if a mop or the wax cloth touches it, ugly marks will not show so readily.

#### ADDITIONAL COLOR SCHEMES

**KITCHEN:** *Floor*—Taupe and blue with black interliners, *Belfor Pattern* No. 7150-3. *Walls*—Gray paint. *Curtains*—Unbleached muslin dyed yellow. *Furniture and Built-in Woodwork*—Blue, stencilled with yellow.

**KITCHEN:** *Floor*—Brown and buff *Universal Pattern* No. 59-44. *Walls*—Pale yellow paint. *Curtains*—Pale apple green chambray. *Furniture and Built-in Woodwork*—Painted buff, stencilled in brown and green.



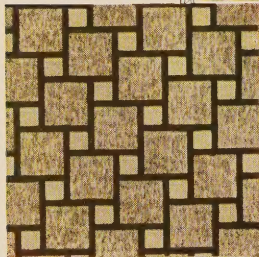
**N**OTHING will more thoroughly glorify the sun porch than linoleum on the floor. By its use, a quiet warm nook, with all the comforts of the rooms inside, may be created from an otherwise prosaic porch. And in summer all the garden comforts may be indulged in without harming painted or natural wood floor.

A wide variety of tile patterns of **GOLD SEAL** INLAIDS in both mottled and solid colors are available, and are indeed most appropriate. They have the special advantage of combining well with a great assortment of painted, wicker or wrought iron furniture.

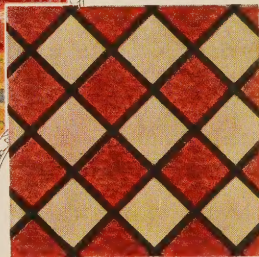
Grass, reed, fibre or cocoa matting rugs over such linoleum floors will help to complete furnishings and lend that cool informal outdoor atmosphere so much desired in porch furnishings.

As the wall of a sun porch is very apt to be stucco, brick or wood, the addition of lattice in

GOLD SEAL INLAID  
Belflor Pattern  
No. 7146-4



GOLD SEAL INLAID  
Belflor Pattern  
No. 7105-8



The harmony of floor, rugs, shades and wicker is brightened by the contrasting gingham pattern of the upholstered chair and the waxed brick steps.

GOLD SEAL INLAID Belflor Pattern No. 7150-4.

squares, oblongs or fan shaped may be made and painted a contrasting color or the same color as the dominating color of the linoleum.

Ferneries, standing lamps, aquariums or bird cages in wicker, painted wood, or iron are far more appropriate than mahogany or walnut furnishings and delicate accessories.

An interesting sun porch color scheme is shown above. As another suggestion for a sun porch, take *Belflor Pattern* No. 7104-6 (page 12) in green-blue and soft warm gray. With it use wicker or wood furniture painted a pale green.

Upholstery and pillows of striped canvas in orange, brown and green stripes. Curtains of linen or crash colored muslin, bound in green and orange. Green lattice on a buff wood wall.

#### ADDITIONAL COLOR SCHEMES

SUNPORCH: *Floor*—Black and gray linoleum—*Belflor Pattern* No. 7151-3. *Walls*—Gray-green paint. *Curtains*—Sun color yellow repp, bound in sage green. *Furniture*—Yellow paint or wicker.

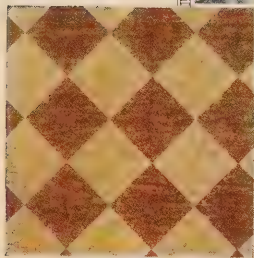
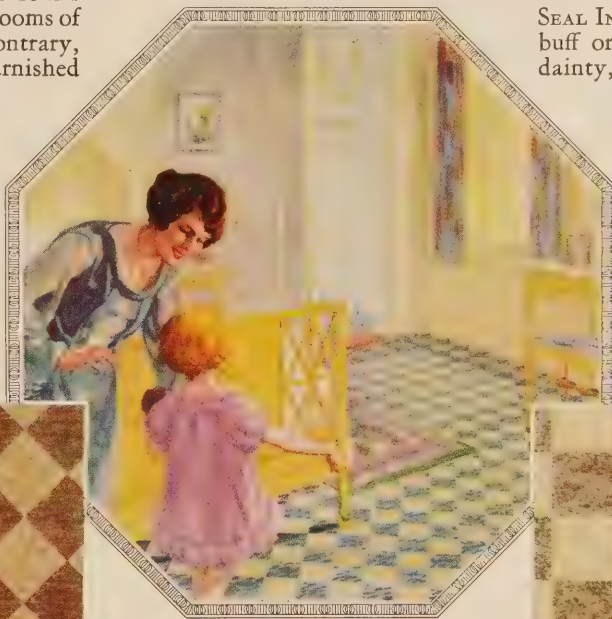
SUNPORCH: *Floor*—Black, brown and gray tile—*Belflor Pattern* No. 7146-4. *Walls*—Rough plaster with green lattice trim. *Curtains*—Figured linen or sunfast cretonne. *Furniture*—Red and black wicker.

## THE BEDROOM

OF all the rooms in the house, the bedroom more than any other reflects the owner's personality. It must be admitted that bedrooms have been too often neglected in the scheme of furnishing, and that worn carpets and discarded furniture have often found their way to the bedrooms of the home. On the contrary, bedrooms should be furnished to appear new, clean and cool in summer and bright and cheerful in winter, and at all times to convey a restful atmosphere.

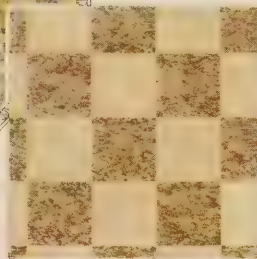
Floors should be covered with the less formal patterns of either linoleum or carpets. The more delicate color combinations are suitable, especially for small bedrooms. The vogue for plain walls permits one little chance to introduce color, unless the floor is covered with a colorful material. The use of linoleum is more practical than carpets in bedrooms, as it is sanitary and can be kept dustless.

The small patterns of GOLD SEAL INLAID in brown and buff or blue and gray—the dainty, softer combinations—are admirably suited to bedrooms where there is painted furniture, or where an assortment of furniture is to be painted.



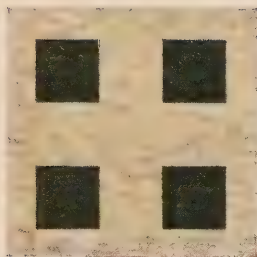
GOLD SEAL INLAID  
Belflor Pattern  
No. 7103-8

*The soft mottlings are in delicate harmony with the hangings and bring out the rug tones.*  
GOLD SEAL INLAID, Belflor Pattern No. 7103-1.

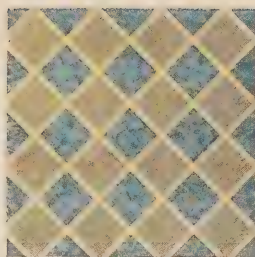


GOLD SEAL INLAID  
Belflor Pattern  
No. 7151-4

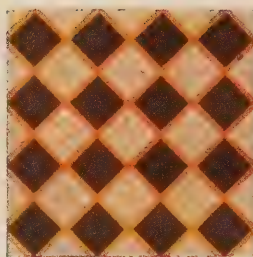




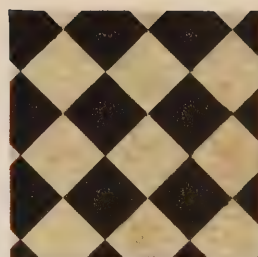
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Pattern No. 2152-8 Heavy Weight*



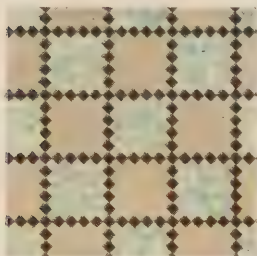
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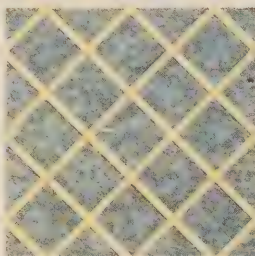
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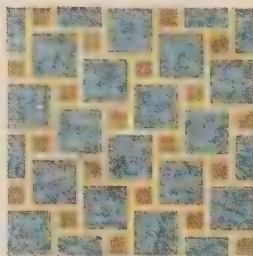
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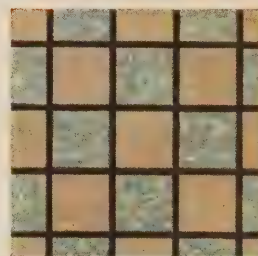
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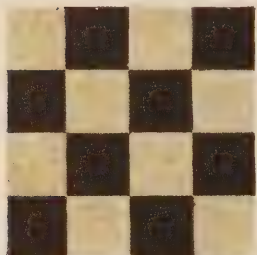
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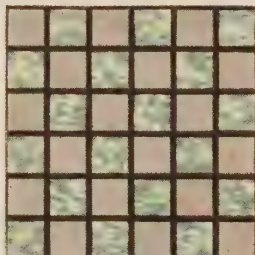
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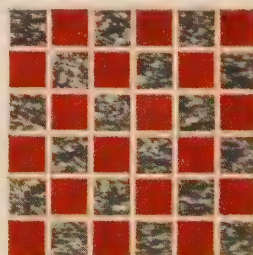
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*Belflor Pattern No. 7151-3  
Household Weight*



*Belflor Pattern No. 7153-4  
Household Weight*



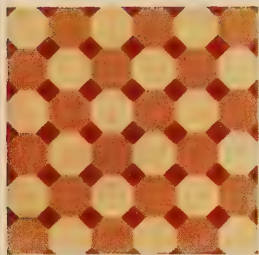
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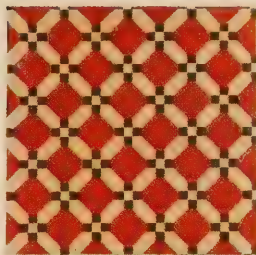
*Belflor Pattern No. 7153-7  
Household Weight*

*BELFLOR patterns of GOLD SEAL INLAIDS are invaluable in building up-to-date room schemes because of their distinctive tile effects and rich soft variegated colorings. Much in vogue for the living room, dining room, sun-porch, bedrooms, reception hall—in fact any room! Made in Household and Heavy Weights.*

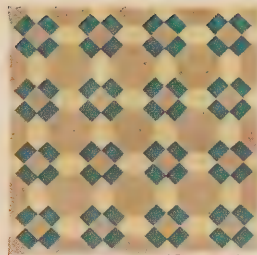
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**GOLD SEAL**



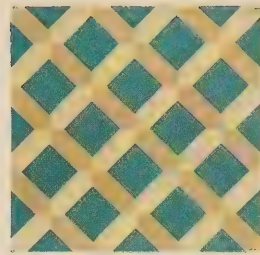
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Household Weight*



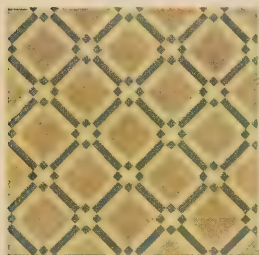
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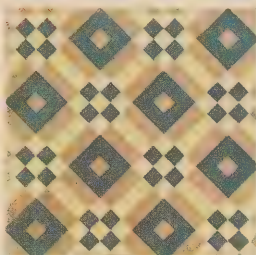
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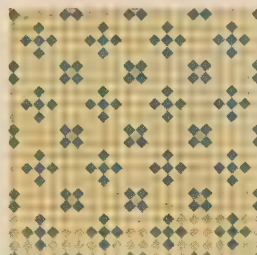
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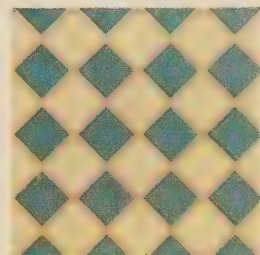
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Household Weight*



*Universal Pattern No. 51-80  
Household Weight*



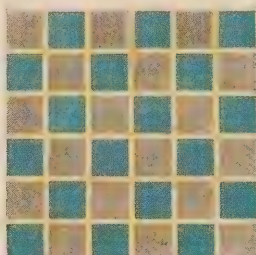
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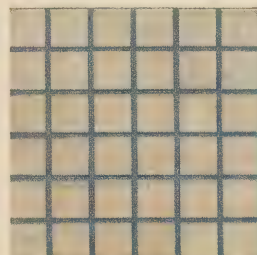
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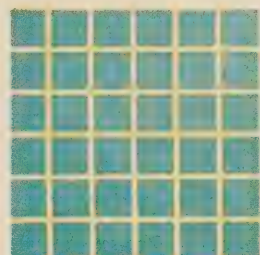
*Universal Pattern No. 51-151  
Household Weight*



*Universal Pattern No. 51-153  
Household Weight*



*Universal Pattern No. 52-153  
Household Weight*



*Universal Pattern No. 53-153  
Household Weight*

# ERN L INLAIDS

*UNIVERSAL patterns of GOLD SEAL INLAIDS are especially suitable for kitchen, pantry and bath, because of their cheerful colorings and clean-cut tile patterns. Also popular for breakfast rooms, sun-porches, halls—wherever a solid-color, trim tile effect is desired. Made in Household and Heavy Weights.*

Mahogany, walnut and maple furniture well afford the larger tiles in the mellow colors.

Using linoleum as a floor-covering and foundation of one's color scheme, it is simple to choose and keep clean the small rugs necessary at the bureau and bedside. Hooked, braided or rag rugs, or strips of plain carpet can carry out further the colors of the linoleum.

When furnishing, place the head of the bed or beds against the longest wall space and a small bedside table next to, or between them.

Then the dressing table or bureau must be placed so that the light will be directed upon the person to be reflected and not upon the mirror.

Curtains, draperies, bedspreads and bureau scarfs are the finishing essentials which so often mean the success or failure of the color scheme. These of gay glazed chintz, cretonne, colored cheese cloth, scrim, swiss or the pin printed muslins, can repeat any or all colors found in the carpet or linoleum.

For the more formal and elaborate bedrooms, where mellow floor colors warrant more substantial materials, the printed linens and the damasks would be in keeping.

#### ADDITIONAL COLOR SCHEMES

BEDROOM: *Floor*—Blue-green and buff tiles—*Belflor Pattern* No. 7151-5. *Walls*—Pale green paint. *Curtains*—Buff-rose and green glazed chintz. *Furniture*—Early American maple.

BEDROOM: *Floor*—Brown Jaspé. *Walls*—Pale Georgian green. *Curtains*—Floral rose glazed chintz. *Furniture*—Early American maple.

BEDROOM: *Floor*—Gray Jaspé Linoleum and rag or braided rugs. *Walls*—rose—blue—yellow Floral pattern paper. *Curtains*—Rose and blue ruffled organdy. *Furniture*—Painted gray—stencils of rose—blue—yellow.



TO be successful the playroom must also be a nursery, and to meet the requirements it should be furnished from the point of view of the child who is to occupy it. A room with a southern exposure is greatly to be desired, and here the cool colors may be indulged in from floor to ceiling in a variety of combinations.

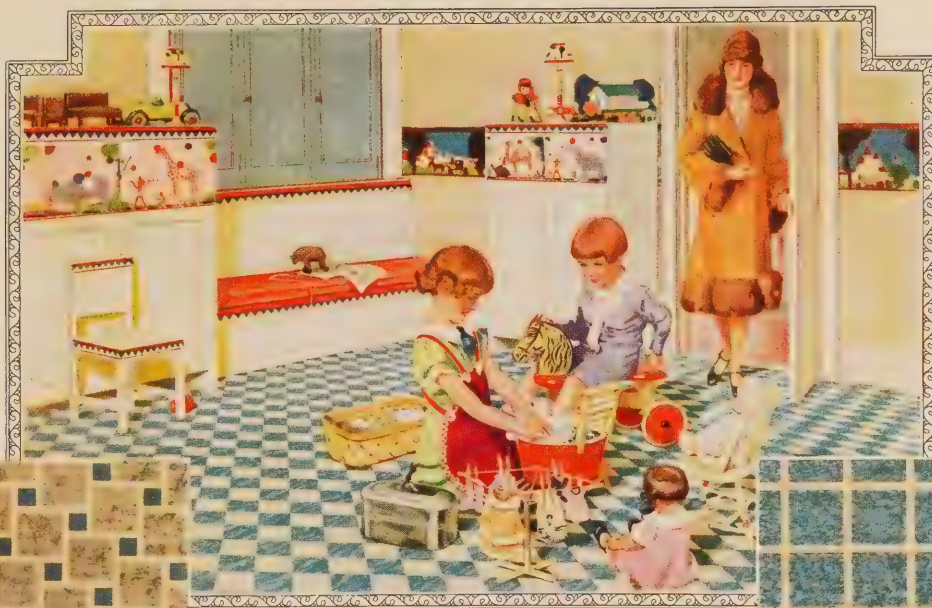
Child study has proven that early impressions have a lasting influence on the mature taste and adult life, so the responsibility of decorating a nursery is naturally a big one. As far as possible the walls should be neutral, such as soft ivory, gray or cream. It not only helps to create a restful atmosphere but permits the color and objects in the room to be changed to conform with the growth of the child.

To ensure cleanliness and quietness, linoleum is the best possible choice of floor-covering. As children love color, and are nearer the floor than any other part of the room, the most natural means of introducing it is through the pleasing tiles of linoleum.

The soft blues and grays, the ivory and blue patterns are excellent for sunny rooms, and with them old rose, jonquil yellow and mauve curtain materials combine beautifully. Inside of toy closets, tops of built-in seats, cushions and curtains may repeat or contrast with the colors chosen for floors and curtains.

The low tables, chairs and chest may then be in a light natural wood or in the same colors as the wall, decorated with the color in the floor pattern. Large downy cushions covered in





*The doors of the plaything closet and the blue of the dado and borders tone in beautifully with the floor. Plenty of red gives contrast and provides the cheerful coloring so pleasing to children. This beautiful sanitary floor is GOLD SEAL INLAID, Belflor Pattern No. 7103-1.*

GOLD SEAL INLAID  
Belflor Pattern  
No. 7146-2

GOLD SEAL INLAID  
Belflor Pattern  
No. 7150-5

sateen invite play and even slumber, and a low desk or table with a small chair or bench, much paper and pencils will make for happy hours.

Do not forget a comfortable wicker or over-stuffed chair for the grownups, as it is often necessary for the mother or nurse to spend time in the nursery. If pictures are chosen, the subjects of animals in action, which children

so love, are more appropriate than still life.

#### ADDITIONAL COLOR SCHEMES

NURSERY: Floor—Brown Jaspé linoleum. Walls—Shell pink tint or paint. Curtains—Rose dotted swiss. Furniture—Painted pale gray—stencilled in rose.

NURSERY: Floor—Universal Pattern No. 52-49. Walls—Light buff all-over design paper. Curtains—Rosebud dimity bound with rose and blue ribbon. Furniture—Painted blue outlined in rose.

## THE BATHROOM

THE bathroom though undeniably the smallest room in the house is one of the most important. And, no longer does the homemaker consider one bathroom sufficient for her small house. A bath for every two rooms and a downstairs lavatory are now almost a necessity.

The modern method of tiling walls to from four to six feet above the baseboard makes it

somewhat difficult to introduce color in the bathroom except through the choice of the flooring. Too, the floor must be of a waterproof kind, easy to wipe up when water is spilled.

Linoleum alone offers all this. Small tile patterns—either solid colors or the latest mottled effects—in the more delicate tones are more appropriate than the darker linoleum. Blue-greens, buffs and blues are bright and easy to match in painted bands on the plaster one inch above the wall tile. This touch of color



GOLD SEAL INLAID  
Universal Pattern  
No. 55-58

*An ordinary tile floor would not be nearly as pleasing as this colorful GOLD SEAL INLAID, Belflor Pattern No. 7151-5. Note that the blue of the floor is repeated in the decoration of towels and hamper.*

GOLD SEAL INLAID  
Universal Pattern  
No. 52-151

adds warmth and individuality which can be carried further in the marking of towels, selection of bath mats and shower curtains.

A low stool and soiled clothes hamper may be enamelled to correspond with the color scheme, while decorated glass bottles and jars placed neatly on a shelf will add to and complete a colorful bathroom.

Curtains of pale green, rose or yellow rubberized silk or net should be shirred and stretched tightly from a rod placed midway across the window to one at the bottom. This method of curtaining ensures privacy when the window is raised.

The illustration shows an effective bathroom treatment.

Another color scheme, for a bright sunny bathroom, would be to use *Universal* pattern 52-151 on the floor—over it a rag mat of plain blue—walls in ivory white—hand towels embroidered in yellow and mauve with curtains made of yellow dress mull.

Stool and wicker clothes hamper painted in mauve with touches of yellow. Shower curtains of plain yellow rubberized silk complete a cheerful and artistic ensemble.

#### ADDITIONAL COLOR SCHEMES

**BATHROOM:** *Floor*—*Universal* Pattern No. 51-153. *Walls*—Ivory white paint or waterproof wall fabric. *Curtains*—Printed voile in rose, blue, mauve and green. *Fixtures, Stool, Hamper, Rug*—In blue, like the tile.

**BATHROOM:** *Floor*—*Belfor* Pattern No. 7104-6. *Walls*—Light apple green. *Curtains*—Pale yellow voile bound in black. *Fixtures, Stool, Hamper, Rug*—In yellow to correspond with the curtains.



THE following brief paragraphs will help you keep the simple fundamentals of decoration in mind when planning the interior of your home, and aid you to avoid some of the common mistakes made by those who have not made a study of interior decoration.

#### GENERAL

Remember, your house is your palace. You are justified in satisfying all your needs for it so far as your purse permits.

By all means replace worn and shabby articles, but do not, however, buy for the sake of buying. Nothing is a bargain if no real need exists for it.

Don't live in a room or a house which depresses you, change it. Introduce color, and be cheerful.

Before planning an interior, decide what type of room you have, and choose for its furnishing a type which will conform with the general architecture. The Georgian period—which includes Adam, Chippendale, Sheraton, and Heppelwhite—offers much in the more or less formal types of furniture which are admirably suited to our modern Colonial houses.

The more massive furniture, the Early English, Italian, or Spanish, is appropriate in houses of this type of architecture or in apartments where rough plastered walls and wrought iron fixtures exist.

The early Colonial type of interior—which



might be papered in reproductions of the charming old wall papers or light colored paints in panels, and so forth—demands the use of the Early American furniture in maple or pine. These are delightfully complemented with glazed chintzes and calico for curtains.

## COLOR

Before planning an interior, decide which of the three types of color scheme you will follow:

*Monochromatic*, built up on different tones of one color such as cream, buff and brown;

*Analogous* or *related* color scheme, consisting of hues which are close together in the color circle; or

*Complementary* color scheme, using colors that are on opposite sides of the color circle. For example, red and green are complements; red-violet and yellow-green; blue and orange.

The warm colors are reds, yellows, oranges. The cool colors are the greens, blues, violets and the grays.

Red suggests fire. It is an active, aggressive color and should be used sparingly.

Yellow suggests sunniness and cheerfulness. Yellow is the best color for a dark room because it reflects light better than any other color. Its relative tints, cream, buff and ivory are also effective for a dark room, if yellow seems too pronounced.

Orange combines the effects of red and yellow.

Blue suggests coolness and restfulness. Except in its lightest tints, blue used in large areas is likely to carry the feeling of repose to the extreme of depression.

Green, a combination of yellow and blue, partakes of both and is cheering and cooling.

Violet partakes of both red and blue in its effect.

Grays are neutral, and may be combined with any hue. Pure gray is a mixture of black and white, and is likely to appear cold. To give gray warmth, it should be tinted slightly with the hue with which it is to be associated. There are yellow grays, blue grays, green grays, and so forth.

The larger the area, the lighter the color; the smaller the area, the brighter it may be.

Bright colors should be used sparingly because too much of them tires the eyes and creates confusion.

Partial exemptions from this rule are sun porch and breakfast room, which from their nature may be more gayly decorated than the other rooms of the house.

The lighter tints of the various colors should be used when it is desired to express delicacy or youth.

The darker tints should be selected for dignity, quietness and stability, and to appeal to older people.

In rooms having northern or eastern exposure, use warm tones in your color schemes—the cooler tones in rooms having southern and western exposure.

A pronounced or a dark color on walls or floor makes a room look smaller. A light color increases the apparent size of a room.

Ceilings, walls and floors are backgrounds. They should be less intense in color than the

objects against them—the hangings, rugs, furniture and decorative furnishings.

## DESIGN AND PATTERN

Do not let figured surfaces predominate. Contrast them with plain surfaces of equal or larger area.

Do not use prominently figured upholstery and hangings with a figured floor.

When the walls have a pronounced figure or pattern, the floor should be plain or nearly so, *Gold Seal Jaspé* for example.

Plain walls, on the other hand, need the patterns and color to be found in *GOLD SEAL INLAIDS*.

If the floor is figured, the rugs should be plain or nearly so.

## CEILINGS

The lighter the tone of the ceiling, the higher it will appear. A high ceiling should be tinted comparatively dark in order to bring it down where it will appear to tie in with the rest of the interior. Such a ceiling should be tinted very little lighter than the wall color.

Conversely, a room with a low ceiling can be given apparent height by tinting it much lighter than the walls.

It is seldom advisable to tint a ceiling white unless the walls are also white. A white ceiling has the tendency to give an unroofed appearance to a room.

## FLOORS

Start furnishing from the ground up. The floor should be the foundation on which the rest of the room scheme is built.

The floor should be the darkest area in the room, the walls next and the ceilings lightest.

The floor should be at least three shades darker than the walls.

In large rooms the tendency should be towards the larger tile patterns, and in the small rooms the smaller tiles.

In bedrooms and other interiors where a dainty appearance is desired, use patterns of small design in the lighter colors. In such rooms, the larger the design the lighter should its colors be.

## WALLS AND WOODWORK

Light-colored walls make the room appear larger. Light blues and greens particularly increase the apparent size of a room because they appear more distant.

Dark colors on the walls make the room look smaller. They should be used only in large rooms.

If rooms are high, stripes should not be used as they add to the apparent height. To make a low room look high, a striped wall-paper, without border, is effective.

Where books or pictures are to be used the wall background should be plain or nearly so. In wall-paper for example, the design could be a small indistinct figure or a narrow stripe.

Woodwork if stained to match the darkest tones of the floor will help make the room look smaller and more homey.

Woodwork painted the same color as the walls will give an effect of largeness.

## FURNITURE AND FURNISHINGS

"Scale" is an important consideration in making up groups of furniture. Do not group very light pieces with massive pieces. For example, an end table grouped with an overstuffed couch should be substantial rather than "spidery."

Furniture for the average home should be simple in design and upholstery. Ornately carved pieces and massive furniture are at home only in rooms that are correspondingly ornate or impressive in size. In other words, the furniture should be in scale with the interior.

Worn furniture or furniture of unpleasing design can be transformed by means of slip covers. Color and design of such pieces can be made to correspond to hangings, for example, by use of the same or a related color and design in the material used for the slip covers.

Balance in the furnishings of a room is very important. For example, do not group all the heavy furniture on one side of the room, or all the pieces of one color or one pattern.

Neither should all high pieces be placed on one side of the room, and all low pieces on the other. Combine the high and low in balanced groups on opposite sides of the room.

In using furniture of different types, remember that a majority of the pieces should have the same general shape and size—in other words, either the straight line type of furniture or the curved line type should predominate.

Don't mix light and dark furniture—rather group the kinds and detail each group to a different room. Stain the light to match the dark if they must be used in the same room.

Only in exceptional cases should rugs or the principal pieces of furniture be placed otherwise than parallel to the walls. If, however, it is found advisable to place a davenport, for example, across a corner, the rug in front of it may be parallel to the davenport instead of the wall.

Mirrors are very effective in increasing the apparent size of a room, especially in the reception hall or over the fireplace in the living room.

Avoid vases and other objects which are heavily decorated. They are in bad taste for the small American house and apartment.

Don't clutter the mantel or bookcases with photographs and trinkets—guests are not interested in intimate possessions.

Hang your pictures by means of two wires or silken cords and don't mix the subjects. Paintings, engravings, colored and sepia prints are all good, but should be hung in separate rooms.

Don't combine too many different lamp shades and sofa cushions. When choosing, have them pick up the colors most dominant in the room.

Don't forget—vases for flowers and a small table for the unexpected arrival of a package or tea tray.



## PLAIN AND JASPE LINOLEUM

IT sometimes happens that the scheme of decoration requires a floor that is in plain color or with a very unobtrusive patterning.

For example, a gray Chinese wall-paper of pronounced design would clash with a figured floor, resulting in a confusion of design, even if the colorings of the surfaces were harmonious.

Whereas a floor of plain gray or a gray Jaspé would harmonize perfectly with such a wall.

*Nairn Plain Linoleum* is made in four colors: brown, green, gray and terra cotta in soft clear shades. With or without rugs, a *Nairn Plain Linoleum* floor is sure to give a rich dignified appearance to any room.

*Gold Seal Jaspé Linoleum*, as the swatch shows, presents a softly variegated surface, somewhat resembling the graining of wood but richer and

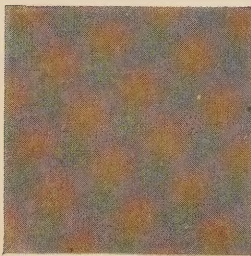
mellower. Two attractive colorings, in shades of brown or gray are available.

Wherever a subdued all-over effect, rather than a figured floor, is desired, *Gold Seal Jaspé* will make a most decorative floor, as well as a wonderfully satisfying background for rugs and furniture.

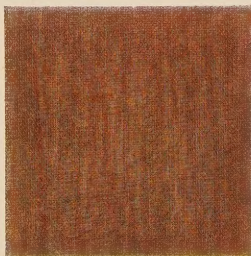
## LINOLEUM BORDERS

THERE is an interesting vogue for linoleum floors which have a *Belflor* or *Universal* tile "field," or center, with a solid-color border—a most effective and distinctive combination.

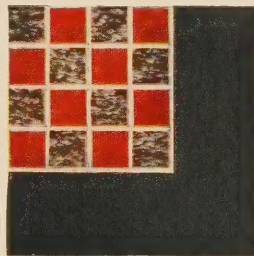
To enable you to have smart floors of this type, *Nairn Linoleum* borders are made in taupe and black, and in two thicknesses to match the Heavy and Household Weights of *Belflor* and *Universal* patterns.



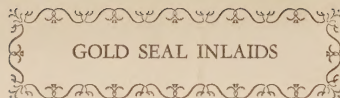
NAIRN PLAIN LINOLEUM  
Gray



GOLD SEAL JASPÉ LINOLEUM  
No 3 Tan



GOLD SEAL INLAID  
*Belflor* Pattern No. 7153-6  
with Black Linoleum Border



## GOLD SEAL INLAIDS

IN the preceding pages, you have read about the decorative possibilities of linoleum and *Gold Seal Inlaids*. You have seen illustrations of handsome interiors created by decorators and architects with these artistic floors. Now, without doubt, you'll want effects like these in your own home. Here, then, are some practical facts about *Nairn Gold Seal Inlaids*, the floors described and shown in this book.

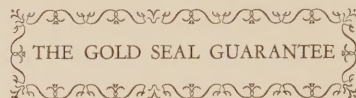
Nairn products have been famous for first class materials and expert workmanship since 1888. The present leadership of Nairn is due to the wonderful line of patterns, many of them exclusive; to its resilience and smooth finish; to the fact that the colors retain their fresh appearance for many years—and to the moderate prices.

*Gold Seal Inlaids* can be laid over new or old floors with equal success. Scatter rugs can be used with them, but they are handsome enough not to need any added note of color.

In rooms where rich, harmonious beauty is the first consideration—*Belflor* patterns! From the many swatches shown throughout this book you'll see that this new and charming product of Nairn has misty soft colorings which are indescribably rich and mellow.

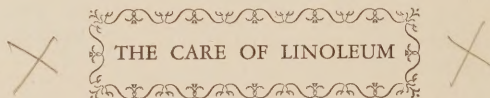
An especially attractive development of this style of floor is *Belflor Inset Tiles*. See pages 5, 7, and 12. In a delicately mottled background contrasting tiles, either solid color or *Belflor*, are inset at regular intervals. The effect is extremely beautiful and distinctive—and can be obtained in no other linoleum at so moderate a price.

For kitchen, bathroom or pantry, the solid-colored straight-line patterns of *Universal* are very popular. Their ease of cleaning and their clear colors appeal to women who not only want their floors clean—but want them to *look* clean! *Universal* patterns are on pages 8, 13 and 16.



## THE GOLD SEAL GUARANTEE

EVERY *Nairn Gold Seal Inlaid* is sold under an unqualified guarantee of satisfaction or money back. When buying inlaid linoleum look for the Nairn Gold Seal on the face of the goods or the name on the back. (See opposite.)



## THE CARE OF LINOLEUM

JUST as soon as your linoleum has been fastened down, clean it thoroughly. You will find it easier if you wipe up a small portion at a time with a damp mop or cloth. Rinse and dry thoroughly before going to the next section. Never flood the floor, use very little water.

If the floor is very dirty use a mild soap with warm water. Never use strong soaps, alkali washing powders or gritty scouring preparations.

A thorough waxing protects and preserves the surface. It also adds a sheen that is very delightful. The floor wax should be thoroughly rubbed in with a weighted brush. After several thorough waxings, an occasional waxing will be sufficient to keep it in excellent condition. Dry mopping once a day will then keep the linoleum clean.



THIS GOLD SEAL IDENTIFIES  
NAIRN GOLD SEAL INLAIDS

*It is your assurance of floor-covering satisfaction. When buying inlaid linoleum look for the Gold Seal on the face of the goods or the Nairn name on the back.*

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the face of the goods or the  
Nairn name on the back.*